

Tuba

MVP Studies

For Marching Band

winds by: John M. Meehan
percussion by: Vinnie Angelo

Exercise #1

Exercise #1 is a 24-measure piece in 4/4 time, written for Tuba in B-flat major. The notation is on a single bass staff. Measures 1-8: A series of eighth-note pairs (G2, F2), (E2, D2), (C2, B1), and (B1, A1) beamed together, with a whole rest in the other half of each measure. Measures 9-16: A series of eighth-note pairs (G2, F2), (E2, D2), (C2, B1), and (B1, A1) beamed together, with a whole rest in the other half of each measure. Measures 17-24: A series of eighth-note pairs (G2, F2), (E2, D2), (C2, B1), and (B1, A1) beamed together, with a whole rest in the other half of each measure. The piece ends with a double bar line.

Exercise #2

Exercise #2 is a 27-measure piece in 4/4 time, written for Tuba in B-flat major. The notation is on a single bass staff. Measures 1-8: A series of eighth-note pairs (G2, F2), (E2, D2), (C2, B1), and (B1, A1) beamed together, with a whole rest in the other half of each measure. Measures 9-16: A series of eighth-note pairs (G2, F2), (E2, D2), (C2, B1), and (B1, A1) beamed together, with a whole rest in the other half of each measure. Measures 17-24: A series of eighth-note pairs (G2, F2), (E2, D2), (C2, B1), and (B1, A1) beamed together, with a whole rest in the other half of each measure. Measures 25-27: A series of eighth-note pairs (G2, F2), (E2, D2), (C2, B1), and (B1, A1) beamed together, with a whole rest in the other half of each measure. The piece ends with a double bar line.

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Exercise #3

Exercise #3 is a 13-measure piece in 4/4 time, written for Tuba in B-flat major. The notation is on a bass staff. Measures 1-4: A half note B-flat, quarter notes A, G, F, E, quarter rest, quarter notes D, C, B, A, quarter rest. Measures 5-8: A half note G, quarter notes F, E, D, C, quarter rest, quarter notes B, A, G, F, quarter rest. Measures 9-12: A half note E, quarter notes D, C, B, A, quarter rest, quarter notes G, F, E, D, quarter rest. Measure 13: A half note C, quarter rest, quarter note C, quarter rest. The piece ends with a double bar line.

Exercise #4

Exercise #4 is a 15-measure piece in 4/4 time, written for Tuba in B-flat major. The notation is on a bass staff. Measures 1-4: A half note B-flat, quarter notes A, G, F, E, quarter rest, quarter notes D, C, B, A, quarter rest. Measures 5-8: A half note G, quarter notes F, E, D, C, quarter rest, quarter notes B, A, G, F, quarter rest. Measures 9-12: A half note E, quarter notes D, C, B, A, quarter rest, quarter notes G, F, E, D, quarter rest. Measure 13: A half note C, quarter rest, quarter note C, quarter rest. Measure 14: A half note B-flat, quarter notes A, G, F, E, quarter rest, quarter notes D, C, B, A, quarter rest. Measure 15: A half note G, quarter notes F, E, D, C, quarter rest, quarter notes B, A, G, F, quarter rest. The piece ends with a double bar line.

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17



19



22



25

Exercise #11



1



5



9



13

17

21

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The notation is divided into three measures by bar lines. The first measure contains four eighth notes (G4, A4, Bb4, A4). The second measure contains four eighth notes (G4, A4, Bb4, A4). The third measure contains four eighth notes (G4, A4, Bb4, A4). The piece ends with a double bar line.

35

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line and a repeat sign.

Exercise #12

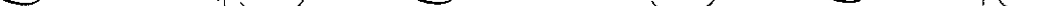
7

10  Musical notation for the bass line of 'The Rose Tree'. It starts with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some beamed eighth notes. The notation is written on a single staff.

13 

16

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G2, followed by a half note F2, and then a quarter note E2. This is followed by a quarter rest, then a quarter note D2, and another quarter rest. The melody continues with a quarter note C2, a quarter note B1, and a quarter note A1. The piece concludes with a final whole note G1. The number '16' is written below the first measure.

19 

[illegible]

MVP Studies

For Marching Band

(Wind Only Supplement)

winds by: John M. Meehan

Exercise A



Exercise B



Exercise C



Exercise D



Exercise E



MVP Studies*For Marching Band*
[Wind Only Supplement]**Exercise F**

MVP Studies
For Marching Band
(Wind Only Supplement)

Progression #1

1

Progression #1 is a musical exercise for Tuba in 4/4 time, starting on a bass clef. The key signature has one flat (B-flat). The exercise consists of two measures. The first measure contains a half note G2 (labeled *mf*), a half note F2 (labeled *f*), and a half note E2 (labeled *f*). The second measure contains a half note D2 (labeled *ff*), a half note C2 (labeled *f*), and a half note B1 (labeled *f*). The notes are connected by a slur. There are two horizontal lines below the staff, one under the first measure and one under the second measure.

Progression #2

1

Progression #2 is a musical exercise for Tuba in 4/4 time, starting on a bass clef. The key signature has one flat (B-flat). The exercise consists of two measures. The first measure contains a half note G2 (labeled *ff*), a half note F2 (labeled *f*), and a half note E2 (labeled *f*). The second measure contains a half note D2 (labeled *ff*), a half note C2 (labeled *f*), and a half note B1 (labeled *f*). The notes are connected by a slur. There are two horizontal lines below the staff, one under the first measure and one under the second measure.

Tuba
XtremeTechnique Warm Up

Composed By: Wayne R. Downey

ff

⑦

mf

8

⑧ ♩ = 140 - 160

f

f

f

⑨

mp

mp

Tuba
XtremeTechnique Warm Up

Composed By: Wayne R. Downey



10

